

# The Modern Language Journal

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# The Modern Language Journal

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# THE Modern Language Journal

Volume I

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## THE TEACHING OF SPANISH FROM THE LATIN-AMERICAN POINT OF VIEW

In January of 1916 the Second Pan American Scientific Congress, composed of representative men from all the countries of this hemisphere, men with reputations as writers and thinkers, adopted the following resolution: "That Spanish be taught more generally in the schools, colleges, and universities of the United States, . . . and that [it] be taught from the point of view of [Latin-] American life, literature, history, and social institutions."

The first part of this resolution—that Spanish be taught more generally—constitutes an appeal to our school-boards and college-presidents, for they are responsible for the amount of Spanish in this country. Its rapid and wide-spread increase is a proof that they are responding. But the second part, that it be taught from the Latin-American point of view, is an appeal to us, the teachers of Spanish, for we alone can determine the way in which it is to be taught. It is with this latter part of the resolution that the following pages are concerned.

That we should exert every effort to respond to this appeal becomes obvious, in the opinion of the present writer, as soon as we realize what led the members of the Congress to make it. In their own explanation, printed on page 81 of the "Final Act of Second Pan American Scientific Congress" (1916), they contend that "an understanding based upon an appreciation of and a respect for the intellectual life and the achievements of the Americas would be the great bond of sympathy between the peoples of all the American countries."

With this contention almost everyone would agree—theoretically. We all of us believe, at least theoretically, in bonds of sympathy, and brotherly love, and the Golden Rule. But the argument of the Pan American Congress may be made more compelling by stating it in a more matter-of-fact way, and from a

more selfish standpoint. The fact is that the United States needs Latin America. Not only the commercial, but also the political future of this country, perhaps its very existence as a nation, will depend on the success of Pan Americanism. Our statesmen and our financiers have for some time realized this. They have been trying to make Pan Americanism more than a phrase. But the task is hard. They cannot accomplish it without the aid of public opinion. Back of their enthusiasm for Latin America must stand public enthusiasm. And that enthusiasm can come only as a result of better acquaintance. If our younger generation becomes acquainted with Latin America, it will help form a public opinion favorable to Latin America, which will materially aid in the accomplishment of the plans which our leaders are now trying in vain to accomplish. It is true that our students might better acquire the needful knowledge by taking special and separate courses in Latin-American geography, history, and social institutions, but it will be a long time before many of our schools and colleges can afford to offer such courses. Meanwhile, the majority of our boys and girls are going to study Spanish, which may be made to include somewhat of all these things. The study of Spanish may be made the vehicle for that acquaintance with Latin America which the nation so urgently needs. That, with all definiteness, is why we teachers of Spanish should respond to the appeal of the Congress. There is a national need of the Latin-American point of view.

To say that we ought to respond to the appeal is one thing; to say how we may do so is another. It is not a simple problem. On the contrary, it is beset with all sorts of difficulties and doubts. There are many of us who are groping for ways and means. That is all we can do for the time being. We can only propose plans, and try them, hoping that out of all our projects and experiments will come the definitive solution. The rest of this article, therefore, is to be looked upon as merely a tentative contribution to the question.

Before attempting to say what the phrase 'to teach Spanish from the Latin-American point of view' means, it may be well to say what it does not mean.

It does not mean Spanish-American pronunciation. Somehow or other the idea has become prevalent that the Latin-American



point of view necessarily involves talking Spanish like a composite Mexican-Peruvian-Argentinian—not to speak of the other fifteen Spanish-American nationalities. This is enough to damn the Latin-American movement in the eyes of many, for there are many who consider any deviation from Castilian pronunciation to be the unpardonable sin of Spanish teaching. But neither the resolution of the Pan American Congress, nor the published explanation of that resolution, contains a word about how we should pronounce. It is recommended that we should teach from the point of view of Latin-American "life, literature, history, and social institutions." The word *pronunciation* is not there. Neither, for that matter, is the word *grammar*. Let not Castilian purists be afraid. They may continue to use the "First Book" they have always used, without changing a single rule from one cover of it to the other, and yet adopt the Latin-American point of view in their teaching.

Nor does the new point of view mean commercial Spanish. It is of course true that many of our boys, and girls too, for that matter, will some day have to use Spanish for business purposes, and it is therefore natural and necessary to introduce some training in commercial correspondence into all our Spanish courses. But this does not mean that the Latin-American point of view is a commercial point of view. The published explanation of the resolution of the Congress (Final Act, page 81) is explicit as to this point: "It is to be borne in mind that the word commerce does not figure in this article. The Congress looked beyond material interests to the things of the spirit." That is surely clear enough. Our instruction in Spanish is to be given not only to future exporters and importers; it is to be given, we hope, to all young Americans, whether they are to be connected with the foreign trade or not. We Spanish teachers are not asked to make business men and women of our students—we are asked to make Pan Americans of them.

With these two misconceptions out of the way, I may now proceed to say exactly what is meant by the Latin-American point of view in the teaching of Spanish. It will be necessary, however, to discuss elementary and advanced courses separately, for the phrase has a very different meaning as applied to the one kind of work and to the other.

I should say, parenthetically, that by 'elementary courses' I mean those in which the main object is the teaching of the language as such; an 'advanced course' presupposes a knowledge of the language, and deals solely with some phase or period of its literature. On the basis of such a classification, most first and second year College courses, and most High School courses of whatever duration, are elementary; most College courses intended to follow two years of study are advanced.

In advanced courses, to teach from the Latin-American point of view means, obviously, to treat Latin-American literature in the same way, *mutatis mutandis*, in which we have long treated Castilian literature, or any literature. It is impossible to give a good course in the literature of any country without connecting it with the "life, history, and social institutions" of the country concerned. There is no need of saying more. Let us turn to the discussion of the Latin-American point of view in elementary courses.

It cannot be too strongly emphasized that, as far as elementary courses are concerned, *to teach Spanish* is the first concern of every teacher. But that is no easy task. There is no substance in the world so impervious to the introduction of foreign matter as the head of a young American. It may be added that in many schools the task of teaching Spanish is even harder than that of teaching French and German, although that is saying a good deal. Teachers of French and German, however much they may insist on oral work, really cannot do much more than teach their students to read. They cannot hope to teach many of them to talk. In Spanish this latter aim is possible of achievement. It is possible partly because of the fact that Spanish is not as difficult as the other two languages, its pronunciation being easier than that of French, its syntax being easier than that of German; it is possible also because there is a sub-conscious feeling on the part of students that to talk Spanish will be of practical value, and this makes all the difference in the world. In short, the possibility of teaching their students to talk has led most teachers of Spanish to aim at that end, and thus the easiest language has become the hardest. It is therefore all the more obvious that there is no opportunity in an elementary Spanish class-room for anything in the nature of an extra demand on time and energy.

It is out of the question, then, to try to make our elementary courses do what should be done by special courses in Latin-American geography or history. We could not do that without becoming poor teachers of Spanish. Nevertheless, we can do something along those lines. Every modern language teacher knows that his teaching is made more effective by connecting it, however tenuously, with the country of the language taught. It makes the study seem real to the student. It gives him enthusiasm, and thus success is half won. We Spanish teachers have long been connecting our teaching with the 'cosas de España'. It has not been a hindrance, but a help. We could teach just as much about the 'cosas de la América latina' without subtracting a bit from our efficiency as teachers of language. The heroes and heroines of our grammatical exercises and composition books, those eternal Johns and Marys, and their sisters and their cousins and their aunts, have long been visiting Madrid and crossing the Puerta del Sol. Why should they not, instead, visit Santiago de Chile, and walk up and down the Alameda? They have talked long enough of Alfonso Trece, why should they not talk instead of Bolívar and San Martín? Our students have been translating into Spanish: "Madrid has 500,000 inhabitants, and is the capital of Spain." It would take no more of their time and energy to translate: "Buenos Aires has 1,500,000 inhabitants, and is the fourth city in this hemisphere." They could base their classroom conversation on articles dealing with Latin-American scenery and customs, on selections from Latin-American historians, on such typically Latin-American stories as *María* or *Amalia* just as well as on *El Capitán Veneno* or *Marianela*. Thus, at the end of their elementary training, they would know, without any extra expenditure of effort, a few important things in regard to Latin America. They would be able to locate and bound the various Latin-American countries, and to name their capitals and important sea-ports; they would know such elemental facts as that Brazil is the country of coffee and Chile of nitrate; they would be familiar with the leading figures of Latin-American history; they would be acquainted with a few of the striking peculiarities of the Latin-American countries, such as *llamas* in Peru, *gauchos* in Argentina, and *mate* in Paraguay. The sum of all they would know would not be impressive. We could not

give them a fundamental understanding of the *culture* of Latin-America. But we could give them what might be called Latin-American *local color*.

As far as elementary courses are concerned, then, to teach from the Latin-American point of view means the introduction into the class-room of Latin-American local color.

As has been pointed out above, the teaching of advanced courses in Latin-American literature in our colleges would be of value for the Latin-American point of view. But very few, comparatively, of our boys and girls will ever get as far as such courses. It is clear that the appeal of the Pan American Congress must be met, if it is to be met at all, in our elementary courses. It is therefore very important for us to consider whether the introduction of Latin-American local color into our elementary courses would constitute, in itself alone, an effective response to the appeal of the Congress.

At first sight, it seems as if the imparting of so little knowledge of Latin-America would hardly be worth while. Under ordinary conditions it would not be. But it happens that there is in this country a nascent curiosity in regard to the other nations of this hemisphere. If this curiosity be fed in elementary class-rooms, it will become a strong and greedy monster, walking about, seeking what it may devour. It is very likely—indeed, experience shows it to be certain—that boys and girls who learn a little about Latin-America in their Spanish classes, are anxious to learn a great deal more outside. They read Latin-American items in the newspapers; they read magazine articles and books on Latin-America. And so, when they become men and women, they will be able to take part in forming the public opinion favorable to Latin-America which the country needs. Elementary Latin-American Spanish would, then, in itself alone, constitute an effective response to the appeal of the Pan American Congress. It would meet our national need.

There is, of course, an obvious objection to all this. The Latin-American point of view, if adopted, would displace to a very great extent the Castilian point of view. In elementary courses, Spain would at best have to share with twenty other countries the small amount of time which teacher and students could give to what we have called local color. After the first taste of Latin-America,

moreover, it is certain that students, and perhaps even teachers, would chafe at the use of Castilian readers, or of even one Castilian reader during the course. It is also certain that a majority of college students would choose Latin-American, rather than Castilian advanced courses. All this would be inevitable.

Let us consider, however, just what our students would lose if they lost the Castilian point of view. It would not be love of Castilian literature, for they do not acquire that now. As has been explained above, there is no time in elementary classes for the introduction of anything except a few geographical and historical facts, the things which constitute local color. But whereas the introduction of Latin-American local color into the elementary class-room is important because of its after-effects, Castilian local color has at best only a temporary value. It cannot play the role of a little matter kindling a great fire, for the young American is not curious about Spain, and cannot be made so. It may be said, therefore, that our students will lose nothing, as a result of the adoption of the Latin-American point of view, except a few comparatively useless Castilian facts.

Many teachers will say, however, that this is an unfair presentation of the matter. They will say that it is after all worth while to 'expose' the elementary student to Castilian literature, in other words, to let him read a few samples in the hope that he will in some way catch the spirit of the whole. But how many teachers who have tried this method of exposure can honestly say that it has succeeded? Is it not the truth that you cannot really appreciate the literature of a language until you know how to speak it? Perhaps the failure of modern language teachers in general to realize this, is at the bottom of many of our disappointments. We often are fain to believe that young Americans not only will not, but cannot, appreciate foreign literatures. Perhaps their lack of enthusiasm is due merely to the fact that they have not yet sufficiently mastered the language. It is pretty hard to be enthusiastic about a story which you read at a snail's pace, in two-page assignments, with much fingering of vocabularies and explaining of subjunctives. It is certain that students, if not teachers, will agree to the assertion that the Latin-American point of view will not deprive them of the chance to gain an



appreciation of Castilian literature in elementary courses, for the simple reason that they have never had a chance.

As to advanced courses, it should be remembered that most of those teachers who are in favor of responding to the appeal of the Pan American Congress, are at the same time in favor of retaining, in our colleges, the same advanced courses in Castilian literature which are given now. They are not trying, therefore, to exclude Spain from this hemisphere altogether. They are not proposing a Monroe Doctrine in Spanish teaching. But more than this may be said. It is possible that many of those students who do complete an elementary course taught from the Latin-American point of view will have acquired an enthusiasm for the language itself which will make them anxious to read the very best literature which the language offers. In that case, the advanced Castilian courses in colleges will have more takers than at present, and thus the amount of Castilian literature appreciated in this country will actually be increased, rather than decreased. What we shall lose in Castilian local color, we may gain in Castilian culture. Even the Latin-American cloud may have a silver lining.

In the foregoing pages the writer has presented his own method of teaching Spanish from the Latin-American point of view. There must, of course, be other ways of doing it. After all, it does not matter how the appeal of the Pan American Congress is answered, if only it is answered. It is the duty of every teacher of Spanish in this country, his duty as an American citizen, to find *some* way of teaching from the Latin-American point of view.

Yale University.

FREDERICK BLISS LUQUIENS.

## FRENCH EXAMINATIONS

Year after year there assemble in our leading educational centers great companies of knights who have journeyed from all quarters of the country to participate in the intellectual jousts or tournaments, organized by these centers to decide which men of the land are entitled to pursue their studies for admission into the more exalted orders of knighthood. After a careful training of four years in martial duties and knightly etiquette, these hosts of youths come forth to test their strength and valor with redoubted and formidable adversaries—the college examiners.

It is the French tournament which has aroused our interest. Covered with the steel of lately acquired erudition, armed with the pointless swords of memorized rules and the blunted lances of valueless forms, the valiant knights descend into the arena. Their adversaries are indeed of prodigious strength, but their vulnerable points are well known to the astute and wily youth of the land. Heralds proclaim the rules of combat. The fateful hour arrives and the tourney begins. For one, two, three hours, the struggle continues. Many mighty blows are exchanged, but the *scientific* training of the preparatory school makes it possible for these young knights to parry all the foreknown strokes of their skilful opponents. The combat is over. The victors are proclaimed. And at the end of a long series of such chivalrous exercises, they step forward to receive their parchment reward, in the presence of university princes and learned barons, amidst the din of minstrel music and under a shower of smiles from all the beauty in the land.

Year after year, the same contests take place. Nor have there been many changes in the game or in the rules of the game. They are still for the most part tests of memory and rarely tests of skill or ability. These annual French competitions still demand—*principal parts* of verbs; *conjugation* of tenses; *lists* of possessive and demonstrative adjectives, possessive, demonstrative and personal pronouns; *rules* for pluralization, the agreement of past participles, the position of pronouns and the use of the subjunctive; *discussions* on the partitive article and the formation of adverbs. The authorities still consider the translation of French into English as the supreme, infallible test of the candidate's skill in linguistical pursuits. These contests still require

a 150 word composition on the well prepared topics of "A Summer's Vacation," A "Story I have Read," "My French Course in School," or call upon him to give free rein to a wearied imagination by compelling him to write on "The Difference between a Pen and a Pencil," "Les dangers de la rue," "Size, Contents and Use of a School Room" or "Impressions d'enfance." Examiners are still testing the depth and breadth of culture that comes through modern language study by such searching exercises as the translation of:

"1. They drank too much water and finally could go no further. 2. They used to sell chickens here when I was young. 3. It is cold. Men are animals. Give me bread. 4. France has no history. 5. She is the stupidest woman I know but she can speak French fluently. 6. We have cut our throats, we said to them. 7. They were tired out; they were dying. 8. Let us sit down behind him; he is buying himself some clothes. 9. We fear that they will not wipe away her tears. 10. Do you not notice from his tone that he has forgotten your fires," etc.

I have written this article because so many of my students, modern language teachers from many sections of the country, invariably point to the examinations for which they have to prepare their pupils, as the criterion of educational thought which must necessarily mold their aims and methods. It is always the examination which makes it impossible for them to do what sound pedagogical principles demand.

Through the kindness of 35 American colleges I have been able to make a close study of 178 French examination papers (1915 and 1916) together with the papers of the College Entrance Board and the Board of Regents of the State of New York. In no way do I wish this article to be considered a wide-sweeping criticism of all existing examinations. There are to be seen, during the last two years, many signs of changing aims and methods in the radical modification of many tests. Especially is this improvement noticeable in the College Entrance and in the New York State examinations. This is written in the hope that there may be careful thought and productive discussion on this topic. For as long as the aims and methods of modern language teaching differ in school and college, so long will the task of the secondary school teacher be a narrow and hopeless one:—to coach

pupils, *bon gré mal gré*, for the disciplinary tests which await them at the end of their preparatory training.

What then should be the nature of the French examination?

It should be a test of the candidate's ability:

1. To pronounce distinctly.
2. To hear accurately.
3. To use the language in speaking with a fair degree of fluency.
4. To make use of the essential idioms of the French language.
5. To apply the rules of French syntax.
6. To properly interpret a selection of literary value.
7. To fully appreciate the history and life of France and its

people.

Before proceeding further with what ought to be done, I shall place before you what has been done during the past two years in simple statistical form.

	Elementary	Intermediate	Advanced	Total
Number of papers examined.....	88	67	23	178
Questions put in English.....	79	56	16	151
Questions put in French.....	9	11	7	27
Translation of French into English...	88	65	22	175
Translation of English into French...	86	62	17	165
Oral tests in reading.....	20	15	5	40
Dictation tests.....	12	15	0	27
Questions on pronunciation.....	18	9	5	32
Free Composition.....	6	27	13	46
Grammar questions on the French text.....	10	20	1	31
Fact questions on the French text....	8	4	0	12

In other words 85 per cent of the papers put in English questions designed to test the pupils' knowledge of French and only 15 per cent put them in French; 98 per cent of the papers demand translation from French into English and 92 per cent translation from English into French; 22 per cent of the papers test reading ability and 15 per cent hearing ability; and lastly in only 26 per cent of the papers is the ability to write an original paragraph in simple idiomatic French given any credit.

While many questions call for the application of French grammar in French sentences there is still too much emphasis placed upon isolated forms when 125 papers ask for the conjugation of tenses, 90 papers for the principal parts of verbs, 42 papers for the

synopses of verbs, and time and again are demanded the feminine forms of adjectives, comparison of adjectives, plurals of nouns, lists of possessive adjectives and pronouns and so forth. The vital point to be remembered is that the questions criticized above can not justly be considered pedagogical crimes of a grave nature if these papers merely serve as rapid, intensive tests of the candidate's knowledge. But too often, alas! is the college or state examination, the goal toward which the secondary school teacher is laboriously toiling—too clearly, is it the highest standard of educational thought which forms, colors and activates his classroom aims and methods.

I shall make my plea for improvement more concrete (1) by suggesting changes in the form of certain questions and (2) by submitting a paper based on the propositions made earlier in this article.

#### *Present Form\**

1. (a) Give the various forms singular and plural, both genders, of the adjectives *silencieux*, *original*, *vieux*, of the possessive adjective *votre*, of the possessive pronoun, *le vôtre*.
- (b) Discuss fully the formation of the feminine of adjectives giving exceptional forms.
- (c) Give in French all forms (both genders and numbers) of the following adjectives pretty, happy, dear, frank, white, active.

#### *Suggested Form*

1. Mettez au féminin les cinq phrases suivantes et puis mettez les *dix* phrases au pluriel:
- (a) L'oncle a acheté un chien pour son petit neveu.
- (b) Ce beau garçon est plus actif que son frère.
- (c) Mon vieux grand-père est plus silencieux que le vôtre.
- (d) Cet homme n'est jamais chez lui.
- (e) Celui qui est doux, n'est pas toujours franc.

\*These questions are all taken from the papers examined (1915-1916).



2. (a) Give rules for the agreement of past participles.
- (b) Discuss the agreement or non-agreement of the past participle with *être* and *avoir*.
- (c) *Avoir* and *être* as auxiliaries: when is each used and with what does the past participle agree in each case?
3. Discuss fully the position of adjectives.
4. Write the following tenses: future of *faire*, imperfect of *savoir*, present subjunctive of *aller*, etc.
5. How do you choose between *à* and *en* to translate *in* before geographical names.
6. (a) Give the plural of the following nouns: *bal*, *chou*, etc.
- (b) What nouns have irregular plurals?
2. Copiez le paragraphe suivant et mettez tous les verbes au passé indéfini:  
Ce jour-là elle alla aux affaires. Elle rentra tard et se coucha tout de suite. Elle ne dormit que deux heures. Elle se leva pour lire une histoire qu'elle ne comprit pas bien, etc.
3. Employez dans de petites phrases les adjectifs suivants: blanc, cinq, mon, beau, intelligent, jeune, intéressant, joli, heureux, facile.
4. Ecrivez dix phrases qui contiennent chacune un des verbes suivants aux temps indiqués: faire (futur), savoir (imparfait), aller (subjonctif présent), etc.
5. Ecrivez cinq réponses à chacune des questions suivantes en vous servant des noms propres Bordeaux, l'Angleterre, les États-Unis, la Belgique, Marseille.
- (a) D'où venez-vous?
- (b) Où allez-vous l'été prochain?
- (c) Où étiez-vous?
6. Mettez au pluriel les phrases suivantes:
- (a) Voilà le travail de ce général:
- (b) La fille a entendu la voix du ciel.

(c) Write the rules for pluralizing nouns.

(c) Le fils de mon frère est mon neveu.

(d) Cet animal est dans son champ

7. (a) Give the general principles of the formation of adverbs.

7. (a) Ecrivez *cinq* phrases qui contiennent les adverbess formés des adjectifs suivants: heureux, poli, prudent, bref, vif.

(b) How are adverbs formed from adjectives? What is their normal position in the sentence?

(b) Transcrivez les phrases suivantes en ajoutant à chaque phrase l'adverbe *bien*.

(c) Give rules for the position of adverbs.

Il marche aujourd'hui. Il a fini ses devoirs. Pour parler il faut étudier. Je suis content. etc.

8. (a) What can you say about the position of pronoun objects?

(b) Give the rules for the position of conjunctive object pronouns.

8. Dans les phrases suivantes remplacez tous les noms par des pronoms:

(c) Make a diagram showing the relative position of all personal pronoun objects when standing before the verb.

Le professeur donne le livre à l'élève. Les marchandes vendent les fleurs à la dame. Votre soeur vous a montré son portrait. Rendez la lettre à vos amis. N'envoyez pas ces nouvelles à vos parents, etc.

9. (a) Name the possessive adjectives and possessive pronouns.
- (b) Give a list of the possessive adjectives and pronouns and explain their agreement.
- (c) Draw up a table of all the possessive adjectives and possessive pronouns.
10. (a) What are the two constructions frequently used in place of the passive voice in French?
- (b) Discuss the use of the passive voice in French and mention two substitutes for it.
11. (a) What is meant by sequence of tenses?
9. (a) Copiez l'exercice suivant et remplacez les points par des adjectifs possessifs ou des pronoms possessifs suivant le cas
- Elle m'a donné . . .  
fleurs, me donnerez-vous . . . ?  
. . . ? Tu m'as donné . . .  
fleurs, me donnera-t-il. . . ?  
etc.
- (b) Conjuguez les phrases au singulier et au pluriel:
- Je cause avec mon frère. Tu causes avec . . . etc.  
J'attends ma soeur. Tu attends. . .  
Je finis mes leçons. Tu finis . . . .
10. Dans l'exercice suivant transformez les verbes passifs en verbes actifs et les verbes actifs en verbes passifs:
- Son maître le punira. J'ai été pardonné. Tout le monde admire cet homme. Tout le village admirait le maire, etc.
11. (a) Tous les verbes en italique sont à l'infinitif. Mettez-les aux temps que réclament la règle et le sens:

(b) What are the principal uses of the subjunctive mode?

Si elle me *gronder*, je *se fâcher*.

Il faut qu'on *savoir* tous les détails.

(c) What tenses may not be used after *si*?

Elle ne *savoir* pas que son frère *mourir*.

Je ne *penser* pas qu'il *pleuvoir* ce matin, etc.

(d) What tenses are used in conditional sentences, etc.?

(b) Complétez les phrases suivantes:

Depuis quand. . ?

Demandez- lui

si. . .

Si elle me le demandait. . .

Nous voulions

que. . .

Je l'aurais fait

si. . .

J'irai la voir quand etc.

12. Explain the use and meaning of *y* and *en*.

12. Répondez aux questions suivantes sans répéter les mots en italique:

Venez-vous *de France*?

Pense-t-il souvent à *ce malheur*?

Etes-vous allé *chez lui*?

Avez-vous mangé *des bonbons*?

Avez-vous mangé *ces bonbons*?

Était-il *en France* à cette époque?

Etes-vous à *Rouen*? etc.

Many other suggestions are possible, but these will suffice to show that the candidate should be tested in ability to apply French grammar in the construction of real French sentences and not in ability to organize grammatical facts in valueless lists and synopses, or in meaningless rules and diagrams.

The following Elementary French paper may be suggestive:

*Elementary French*

I. Lecture <sup>1</sup> .....	10 points
II. Dictée <sup>2</sup> .....	10 points
III. Conversation <sup>3</sup> .....	10 points
IV. ....	_____

Le drapeau! Ce qui en fait la beauté, c'est d'être vieux, d'être troué. Pourquoi? Parce qu'il représente tous les dangers qu'on a *courus* pour lui, parce qu'il représente tous ceux qui se sont *fait* tuer et qui se feront tuer pour lui. C'est le symbole du régiment et de la patrie, et quand il est en danger on vient le défendre, et quand on veut faire marcher ses hommes, on prend le drapeau.

Rappelez-vous ce qu' a dit Napoléon. Il a dit que le drapeau, c'est le foyer; que là où est le drapeau, là est la France. Et joignant l'exemple au précepte, un jour en 1796, au pont d'Arcole, cet homme, qui était fait pour mener des campagnes de loin, prit le drapeau et dit à ses hommes:

—Suivez votre général!

Et, avec une armée de 15,000 hommes, il enfonça une armée de 40,000 Autrichiens.

[1] Explication.....20 points

- (a) Ecrivez 10 questions sur ce passage.
- (b) Quelles sont les couleurs de votre drapeau? Du drapeau français?
- (c) Quand un drapeau est-il vraiment beau?
- (d) Qu'est-ce qu'un symbole? Une armée? Le foyer?
- (e) Comment appelle-t-on les hommes d'un régiment?
- (f) Quelle était la patrie de Napoléon? Quelle est votre patrie?

<sup>1</sup>A test in pronunciation.

<sup>2</sup>An ear test.

<sup>3</sup>A test in ability to give in French the substance of a passage read and to answer orally simple questions on that passage.



- (g) Quel pays habitent les Autrichiens?
- (h) Mentionnez trois pays voisins de la France et les noms de leurs peuples.

[2] La France .....15 points

- (a) Qui est Napoléon?
- (b) Mentionnez un autre grand soldat français?  
Un poète? Un auteur dramatique? Un roi?  
Un homme de science?
- (c) Quel danger menaçait la France à cette époque.
- (d) Quel était le gouvernement de la France en 1796?  
Quelles autres formes de gouvernement ont succédé?
- (e) Comparez la France à votre patrie?

[3] Exercices.....15 points

- (a) Ecrivez en toutes lettres, 1796, 15,000, 40,000.
- (b) Ecrivez la phrase, "Rappelez-vous ce qu'a dit Napoléon" à la forme négative et à la forme familière.
- (c) Conjuguez la phrase, "Il dit à ses hommes." à l'indicatif présent "Je. . . tu. . . etc."
- (d) Expliquez la syntaxe des participes *courus*, *dit*, *fait*, *joignant*.
- (e) Copiez la phrase "C'est le symbole. . . drapeau." et changez les verbes au futur.

V. Ecrivez une petite composition de 75 mots environ sur *un* des sujets suivants: la France, la patrie, la guerre.

VI. Grammaire ..... 20 points

(Two or three questions of the kind suggested before, calling for grammatical knowledge not brought out in the rest of the paper.)

An intermediate or advanced paper would of course lay more stress on original composition and idioms.

In closing, I feel that any change in the direction of these suggestions (as already attempted in a few cases) would result in making modern language teaching a vital force in the education of American boys and girls. The ability to speak, hear, read and write the language of another race and to understand their sufferings, sacrifices, ambitions and victories, must surely broaden the mind and soul of the American youth.

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## SOME DEVICES FOR SUCCESSFUL WORK AT THE BLACKBOARD

It would seem sometimes that the blackboard was as old-fashioned as the old-time slate, so little use is made of it in many class-rooms. Can we imagine a class-room without the surrounding black walls? To be sure, it might be a more beautiful room, tinted walls hung with choice pictures—a cleaner room, no chalk dust on the desks and seats, but imagine the helplessness of the alert teacher who stands before the class with the ever-ready piece of chalk in hand, endeavoring to convey to the child's mind through the eye what the ear has failed to catch. What with the use of pictures, objects and the "movies" in modern education, must we not constantly have recourse to the eye to supplement the ability of the poorly trained ear?

The many devices the teacher has and the positive aid derived from her own use of the board for assignment and explanation for and during the recitation period are well known. What kind of board work can be done by pupils as individuals and as a class unit, and what are the positive results? Let us consider first the individual pupil in various forms of oral recitation.

1. Translation from German into English. Going on the assumption that only accurate translation into good English is tolerated, the pupil fails in accuracy because he has missed a construction; he fails to express the thought in good English because he has translated only words. Make him write the troublesome sentence on the board in German and then in English; the eye may quickly detect the error in construction or the faulty English. No time is wasted if the class meanwhile continues in recitation, coming back to the problem in question when the pupil has solved it.

2. This same method can be used to advantage when rapid questions and answers are part of the class work, where speed and accuracy count. The question has not been clearly understood or the answer is incorrect in construction. Another pupil volunteers to write the question on the board, and the first pupil is asked to write his answer. Again the recitation is not interrupted on this account.

3. In re-narration of a paragraph or chapter of a story that the class is studying, it is always advisable not to interrupt the pupils

reciting. The teacher makes a note of the errors on a slip of paper or writes them on the board quickly and quietly, so that the pupil is not confused by it while he is reciting. Watching the teacher, the entire class soon becomes equally critical and follows her example. Mention the errors and discuss quickly, then send the pupil, who must of course listen very closely, to the board to write the correct forms. Mistakes that can be corrected in this way are genders, case endings, verb forms and sentence order, unless the sentence be too long and complicated. If mistakes are still to be found, train other pupils to notice them by allowing them to pass to the board to check them. This creates such a lively interest sometimes that three or four jump up at once to check the same error, the one getting to the board first having the pleasure (?) of making the check mark. And this, too, is done while the recitation proceeds with another pupil in his oral work. Do not be afraid that too much attention will be paid to the board. Make pupils use eye and ear at the same time; they can and will give attention to both if you insist upon their doing more than one thing at a time.

4. On some days send a pupil to the board to write his re-narration of the paragraph or chapter. Limit this to ten or fifteen minutes. When he finishes, the class makes corrections, reading sentence after sentence round the class, the pupil merely checking the errors as the class mentions them; after that he proceeds with the actual corrections, writing the correct forms in a margin left at the board, or erasing and rewriting. I often let him use his text to make corrections. Sometimes I ask a bright pupil to help him out, to save time, so that the rest of the class can do something else meanwhile.

5. Again, in rapid oral drill of grammatical forms, especially in review, this same device may be used if done quickly and without interruption of the oral recitations. John starts with the list of dative prepositions, Mary continues and stumbles. Send her to the board to write them out and call on George to give another list. Each one round the class gives one tense in the synopsis of *sein*. It goes well until Mary fails to give the future. Send her to the board, go on with the oral work just the same. Pupils later help Mary by checking her board work if she still fails.

6. A very valuable exercise in dictation may be conducted by sending one pupil to write at a side or back board while the class write at their seats, all later correcting with the aid of the teacher, who checks the board work.

7. Sometimes I have written drill on forms in review. For instance, the declension of adjectives with nouns. All write the declension of *der grosse Baum* on paper except John, who writes his on the board. They do not watch him, so eager are they to get through before he does. Then Mary goes to the board for the next word and so on for about eight words, or until few or no mistakes are made. Pupils always like this exercise because it means a race.

Of course, not all these devices are to be used at any one time, but are taken in turn on days when occasion calls for them. They are of great value as a combination for training eye and ear to work together. Difficulty will arise if the work is not done quickly and with snap, a thing which is bound to happen if the teacher and class are not alert in detecting errors and if pupils are interrupted in recitation constantly. One important point is that the pupil must find his errors with his eye; if he learns to do this, he is not so apt to fail again on the particular point in question.

Board work for the entire class at the same time seems to many teachers a kindergarten method or very old-fashioned. Be they freshmen or seniors, sitting still for forty minutes or longer in the same, usually uncomfortable seats is, to say the least, tedious and wearisome. As soon as the pupil becomes conscious of physical conditions, the working power of his brain decreases. If no other benefit were derived from sending all to the blackboard than the resultant relaxation, that alone is worth while, even if it interrupts the continuity of the recitation. But I depend upon the use of the board absolutely for various results. I know when I intend to send a class to the board and why I do so. I plan the recitation almost to a minute and I am ready when the time comes. Teachers make a mistake, perhaps, when they do not realize the importance of assigning to each pupil a regular place at the blackboard that he calls his own, of having chalk there ready to use, and of permitting no delay in getting the class started and giving directions.

1. I sometimes give directions while the class is seated, either the same instructions to the entire class, which then passes together at one time, or special instructions to individual pupils, who pass singly as they receive them. Thus, when we are reviewing verb forms, six pupils are assigned one tense each of a strong verb, six others the same of a weak verb, two others a synopsis, and others principal parts; as soon as he receives his assignment, the pupil moves quickly to the board. Sometimes the first pupil has finished his work before the last direction has been given out; then he is given some more work, oral perhaps, or he gives his attention to the work of the other pupils so as to be ready to correct their work as soon as they are through, and they, in turn, do likewise.<sup>1</sup>

2. At another time I send all to the board and they number by twos or threes. Number ones write the synopsis or principal parts of a strong verb; number twos that of a weak verb, and so on. I do not wait till all have finished. If they finish pretty evenly they exchange places and correct each other's work, or each one erases as soon as he has finished and the work has been approved by me. Or, as soon as any one has finished, those of his number must stop and we compare results. This latter method promotes speed and accuracy, too.

3. For review work in forms rapidity counts; if we wait for the slow ones we waste time. The same kind of board work can be done in declensions as with verbs. When I want to find out whether forms need special review, I send all to the board to do the same thing at the same time. At first we go slowly and wait for slow pupils, then faster as we continue, urging the laggards to greater speed. A teacher must have as many eyes in her head as she has pupils in her class; at first she will have difficulty in noting the individual errors, but practice will probably enable her to detect them soon after they go down.

4. When I present a new principle in the grammar lesson, e.g., the declension of adjectives with *der*-words and *ein*-words, I

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<sup>1</sup>It is very easy for the teacher in the meantime to mark the pupils' work in her book or on her card if she cares to keep a daily record. There is an advantage in keeping such a record because results are so definite; a much more important matter is that a teacher soon finds the weak spots in the class and can remember what kind of work each pupil does and what help he needs without actually making a note of it.



proceed from the known to the new forms. Pupils write the declension of *der* singular and plural, one form under the other. Then, leaving a space, they write the declension of a masculine noun at the right of the article. Next they insert in the space the adjective without any endings; now we are ready to add the endings for the weak declension of adjectives. After several examples I call for the rule, and they can usually make it up, and apply it at once to the other two genders and with other words in the *der*-list. Then we take up the declension with the *ein*-words in the same way, but usually not the same day. If pupils are trained to follow directions quickly, this work can be done in a very short time, and it has saved time for the pupil. He simply does not know how to study new forms out of his book, because he does not read directions and explanations carefully enough, nor will he listen to them if you read them for him or tell them to him. Through the plan outlined he has actually done the work that he finds in his text-book for the next day's assignment. This works very well also for verbs and modal auxiliaries, where rules for endings and vowel changes must be learned. Again, you must have twenty-four eyes in your head, because you must help the slow one and hold back the rapid, but careless worker. This kind of a lesson must be most carefully planned step by step, if no time is to be wasted.

You will ask whether the pupils copy from one another. They do, much more at first, however, than later on, when they understand that they are watched because you are there to help them. And if poor, slow Mary copies from her brighter neighbor at times, perhaps with your permission and encouragement, does it do her much harm? Does she not get more in less time than if she labored at her seat by herself and failed utterly because of discouragement and lack of confidence?

5. Occasionally I dictate German sentences to the entire class at the board, standing in the center of the room where I can see them all and where they ought to be able to hear me; it is excellent drill for eye and ear, especially if the entire sentence is read before the pupils are allowed to write it, and if it is never repeated until all the sentences are finished.

6. I believe every grammar has some English sentences which are to be translated into German. This has always been and still

is the most difficult kind of a lesson to teach. There is so much occasion for poor, careless work without any thought on the part of the pupil and he seems to land nowhere. Unless pupils have had drill in sentence-writing in Latin, they make so many careless mistakes that results are often worse than nothing. I used to write the English sentences on slips of paper and pass them round, but I have abandoned that method except for advanced students. The pupils are not interested in any sentence but their own unless the English is put on the board, and that is a waste of time in class. Instead, why not put the English sentences on the board before class and assign them to the pupils by number? This is successful if you do not use the board for other classes in the meantime.

For a beginning class, we develop each sentence orally, perhaps with the aid of the board, and then the following day they are assigned for board or book work. If they are difficult, they are put on the board first, and at some later date put into the notebooks to be handed in. I do not believe in putting them on the board from memory because it takes too much time and they are generally too full of mistakes. I allow the paper or the text to be taken to the board.

In the composition work in more advanced classes we take the reading lesson that accompanies the sentences, or the rules and principles if there is no reading matter, all at the same time. The sentences are prepared outside of class and quickly copied on the board. We state the application of the principle or rule as each sentence is read, the pupils making corrections in their own papers. The book we are using in our third-year work has eighteen sentences in each lesson. This enables us to write each one on the board and to discuss it during the recitation. We use our text book and papers freely and talk in English about the grammar points involved in the sentences. I review these in oral or written tests, as happens to be convenient or feasible. So far I have found no quicker and better method.

7. Lastly (and this is most old-fashioned and I suppose not in agreement with any reform method), I teach syntax by dictating English sentences, each one to be written by the entire class at the board in German. Sometimes we write ten sentences, sometimes only five. I want to drill on the order of the verb in a sentence, transposed order. I start with a simple sentence,

gradually building it up into a complex sentence. The process of taking out the personal verb and placing it at the end of the clause is a mechanical trick; the eye may catch it where the ear has not. We can often work out ten sentences in as many minutes. The same can be done with the inverted order, also with prepositional constructions, compound tenses of modals, and so on. This exercise is a sort of game if you will let pupils keep a score of the number they get right. Any mechanical drill is a relaxation for mind and muscle and proves valuable if you are ready for it when the pupils need it.

As I have indicated before, these few devices have their particular place in teaching the study that sometimes seems the hardest of all branches in the high-school curriculum. They have come to me during a long experience. I have returned to many of my old methods of board work after repeatedly trying to be converted to the new, almost exclusively oral recitation, and finding it lacking in precision and permanency.

A popular slogan of today is, "Teach the child, not the subject." I can find no better way of helping and teaching a child than to know how he goes at his work, learning and improving his habits of study. How can I do this better than by watching him at the board along with twenty others? If he goes often, he soon forgets that he is being watched and works because he wants to get results and keep up with his class. How often I have watched a slow pupil at the board, the first few times accomplishing almost nothing because of failure to get my directions, and when getting them, so far behind the class that the point was lost, or in bewilderment just copying from his neighbor. What satisfaction it has been to watch him gradually overcome these difficulties to the point where he could, sometimes at least, finish with the class! What a look of joy on his face when he could work out his problem alone and wheel about to face you, knowing what he had done was there to see and was worth seeing! If there is only one such result in each class in one year, has it not been worth the careful planning and constant alertness required of the teacher?

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## SOME IDEAS FOR THE TEACHING OF FRENCH IN SECONDARY SCHOOLS

Not all of the ideas that follow are original. Some of them are, so far as I know, and others are borrowed, but all have worked out successfully in my classes.

At the beginning of the first year of French, I try to arouse an interest in languages in general, in foreign lands and in foreign customs. The first lesson is a brief history of the French language. The pupils tell where it is spoken, and we touch upon the differences between the Canadian French with which some of them are more or less familiar, and the French of France.

This year I was fortunate enough to have in my class a boy who had attended school in Paris for three months. He gave us a very interesting account of his experiences there. As soon as he had finished, an Italian boy asked if the next day he might tell about schools in Italy. Then one of the other French teachers told me that she had a boy who had been to school in Finland and that I might "borrow" him. He gave us a splendid account of his school life in that country, and said a few sentences in Russian, Finnish and Swedish. He also wrote some Russian on the board, explaining the characters. Then I discovered that I had in the class two pupils who had been born in Finland, and who could add many instructive facts about the country and the customs of its people. They too spoke some Finnish for us, and that led to a desire on the part of the pupils to hear some of the other languages.

The following day, therefore, a Senior who was in the class, read a selection from Virgil; an Italian boy read a poem in Italian; I read one in French, and also a Spanish selection, and a student of German read a German poem. We discussed the characteristic sounds of the different languages and the differences between the Romance and the Teutonic tongues. Then I asked which language seemed to be the most musical and the majority decided in favor of Italian. Of course that decision pleased the Italian boys. (There were three of them in the class.)

All this really took very little time and it seemed to start the class off with enthusiasm for the year's work. The proverb—"All's well that ends well" is doubtless true, but "Well begun is half done" is equally true. To arouse interest in the study of a

language at the beginning and to inspire the pupil with a desire to learn it, is half the battle.

There is one other great benefit from this discussion and comparison of languages, namely: it gives the American pupil a respect for the foreign boy or girl who can speak two languages fluently, and it gives the foreign pupil *self* respect. He realizes that he has no cause to be ashamed of speaking in his home a tongue other than English.

Having stimulated the interest of the class, my next attempt is to answer for the practical minded boy, the question—"What's the use?" A question he is sure to ask when the newness wears off, when he begins to meet with difficulties and discouragements. To be ready with at least one answer to this question I have "borrowed" an idea. I have the pupils bring into class, advertisements from American newspapers and magazines, containing French words and expressions. Sometimes I mount these on large squares of cardboard and hang them in the room. Sometimes I write them on the board. We always drill on the pronunciation and discuss the meaning. They add to the pupil's vocabulary and to his general information. If he never goes on with his study of French, he will, at least, pronounce correctly "bouquet", "chauffeur", "encore", "table d'hôte", "à la carte", "lingerie", "jabot", "vaudeville", "buffet" and countless other such words. In fact, it is a revelation to him that there are so many French expressions in daily use in this country, and the boy (for it is usually a boy) who is inclined to ask, "What good will the study of French ever do *Me?*" begins to see that it has some practical value. When he goes to the Movies at the "Bijou" with his chum, it gives him a feeling of superiority to be able to impart the information that "Bijou" means jewel.

Having stimulated interest in languages and having shown one reason why the American boy should know something of French, I next make use of a few devices to "sugar-coat" the grind of language study. Only a few, however, for there is too much "sugar-coating" in our present system of education.

When we come to the numerals, for example, I tell the pupils that the next day we shall play a game that will necessitate their being able to count from one to one hundred in French and that those who fail will have to pay forfeits. Rarely does a pupil

come into class without having learned his numerals. The game is "Buzz" with which doubtless everyone is familiar. To redeem the forfeits (the names of those who failed is written on a slip of paper) I ask for the conjugation of a tense of a verb, the writing of the demonstrative adjectives, or the recitation of a French verse that has been learned. Usually the pupils who have not failed have good suggestions to make in regard to the penalties for those who have forfeits to pay.

The game of "Packing a Trunk" is useful in reviewing vocabulary, and for this purpose, too, vocabulary matches conducted like spelling matches, have proved of value. I also have these matches for drill on the principal parts of irregular verbs.

In my second year classes, I have set aside one day a week when nothing but French is spoken by teacher or pupils. Anyone who violates this rule has to pay a penny, and this money is to be spent for a French flag for the class-room, and for pictures. The pupils have entered into this scheme with a splendid spirit and even the most timid and retiring ones have gained confidence and courage from their necessity. To be sure, the other day a boy who finds conversation rather difficult, and who had become hopelessly involved in the wording of a question that he was trying to ask, burst out with "Say, how much will it cost me to talk English the rest of the period?" I convinced him that it would be a very expensive privilege. The members of my first year classes have heard about our "French Day" and are begging me to try it with them. I have promised to do so a little later.

For the second and third year classes I write riddles and epigrams on the board from day to day. The pupils take great interest in solving them, and they learn many new words from the necessary consultation of dictionaries. I often see first year students studying them too, and, sometimes they ask for the meaning of a word, or the translation of the whole. Their curiosity is aroused and words learned in this way, from a real desire to know, are remembered long after others are forgotten.

In teaching the verbs in second and third year classes, after the four regular conjugations have been reviewed, I assign for one day a week, three irregular verbs, choosing first those that are irregular in principal parts only. Then I give a written test comprising ten forms, such as: "that I may conclude"—"he



would conclude"—"that we might have concluded." For a few weeks I name the tenses. After that, I give only the English, except in past tenses that have to be distinguished one from another. This sort of "verb quiz" has three great advantages over the kind where whole tenses are written. In the first place, it tests the pupil's knowledge of the verb in less than ten minutes of the recitation period. Secondly, it requires only a few moments of the teacher's time to correct the papers. Thirdly, it trains the student to think of the verb forms separately and individually, as he uses them in conversation.

In my third year class, this year, at the suggestion of one of the boys, we had secretaries' reports of the preceding meeting of the class, read at the beginning of each recitation. These reports were written in a note-book in French, read and corrections and additions made, as in the case of any report. The pupils took a great interest in this and added many new words to their vocabulary. My class is large and so we appointed a secretary to serve for two days only.

When we had been round the class, and I felt that they had derived all the benefit possible from this sort of work, I changed to diaries. Here again, I used a note-book and had one pupil write a diary for two days in succession, the aim being to make it just as interesting and "newsy" as possible. This work brings in the idioms about the weather, the use of reflexive verbs, the agreement of past participles, and an entirely different vocabulary from the secretaries' reports. I have an educated French boy in the class and I started with him. He wrote a most interesting diary, in a very pleasing style, and the others not wishing to be out-done, have produced some amusing and worthwhile papers. The class will listen with the keenest attention while the diaries are read, in order not to lose any of the jokes. If there is a new expression which they do not understand, or a mistake, up come the hands, for it is agreed that they may interrupt for the purpose of explanations or corrections. I look over the book from time to time and correct in red ink, mistakes in endings, or agreements.

After this sort of practice in original composition, about the beginning of the spring term, I assign a subject to a pupil for a theme which he is to prepare outside of class, with the help of a dictionary. The next day, before school, or at recess, he writes



it on the blackboard. Then in class, he reads it aloud and the class make the corrections. In this way, it seems to me that the pupils learn more than where all write themes on paper. In the latter case the teacher has to spend a great deal of time correcting the papers and more than half of the pupils will not take the trouble to look at the corrections when the papers are returned to them. A few will look at the corrections, but will not understand why they were made, and will not ask. The subjects of the blackboard themes are varied with an idea of constantly enlarging the pupil's vocabulary. A letter to a friend who is ill with the "grippe"; an account of a week's vacation in the country, in the mountains, at the shore; a theatre party; a dinner in a restaurant; winter sports.

Another device that I use in second and third year classes, is in connection with the "Bulletin de L'Union Panamericaine" published in Washington, D. C. This is a wonderfully interesting and instructive magazine. The students take it from my desk, and learn many new words, simply by studying the titles of the fine pictures and illustrations. But in addition to this, I ask a pupil to read something in the magazine and to report on it to the class the next day. In the third year French he gives his résumé of the article in French; in the second year, in English, but in both cases when he has finished, he goes to the board and writes two or three new and important words found in the article and he explains their meaning to the class.

There is one part of the magazine devoted to recent inventions, just a paragraph about each, and a picture. The boys usually select one of these and their science vocabulary has been brought up to date. They have learned the French for "horse-power", "apparatus", "magnet", "motor vehicle", "gasoline", "at the rate of" and the terms that have to do with aviation. This takes only a few minutes at the beginning of the recitation.

The Drawing Department of the school has co-operated with us and the pupils there have enlarged in pen and ink, also in water color, some simple pictures taken from books and magazines. These, mounted on cardboard and hung on the wall, furnish a varied material for conversation.

As I said at the beginning of this paper, I cannot claim that all of these ideas are new and original. Perhaps none of them are

for one often thinks that he is discovering America when he is only finding it again, but I hope that some of them at least may prove as helpful to other teachers of French as they have to me.

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## THE USE OF PICTURES IN THE COLLEGE GERMAN CLASS

One not infrequently meets the opinion that in the college class-room pictures for object lesson work are out of place; that college students are apt to regard the use of pictures for instructional purposes as childish and much below their dignity. After using pictures in my college classes in elementary German for several years, I find there is no such resentment, and that college students welcome any devices that make the language instruction more real and vital. And what is true for college students, would be at least equally true for high school students. In fact, college freshmen do not in their mental attitudes differ essentially from high school students.

The reasons for using pictures in elementary language instruction may be stated as follows: In the first place, the points of association are greatly increased. To be sure, one cannot by holding up a picture of a dog and saying *der Hund*, actually make the student think *der Hund*. Without a doubt, the student consciously or unconsciously reasons: *Der Hund* is the German equivalent of *the dog*. But it is, I believe, perfectly obvious that the student will longer remember the expression *der Hund*, when he has seen the picture, heard the teacher's voice, pronounced the word himself, and, last of all, seen the word and recorded it in his notebook; for he has exercised his eyes, his ears, his organs of speech, and the muscles involved in writing, and accordingly has this four-fold association in his brain centers.

Again, the use of pictures involves a great saving of time. Who cannot by a single glance at an object or its picture gain a much more real and adequate conception of it than by reading the most detailed description of it? If the student sees the picture representing a footstool, an ordinary chair, and an easy chair and hears the German equivalents, *Schemel*, *Stuhl* and *Sessel*, he will without much explanation ever afterwards remember that there is an essential difference between *stool* and *Stuhl*, and that not every chair is a *Sessel*. And who can have an adequate idea of a *Kachelofen*, except the student who some day learns that what in the picture *Die Wohnung* he has been taking for a monument or a cabinet, is in reality a stove?

But perhaps the best reason for the use of pictures in the classroom is the increased interest of the students. They feel that they are getting hold of the language in a real and vital way, that they are not studying merely a dead book, but a living language, capable of being used in conversations dealing with the practical affairs of every day life. Of course, they do not acquire a great vocabulary or attain great proficiency in German the first year or so. Perhaps they may even never learn to think consistently in the foreign tongue. No one can do that without years of experience in the new language, or without being buoyed up in his conversation by one native to the language. With most of us, it is rather a skillful manipulation, not of words, but of whole phrases, sentences and idioms; and if we come across a new German expression we are not intellectually satisfied, until the English equivalent is found. Let an unexpected situation arise and we invariably think in English. No, the mastery of a foreign tongue is not easy and not acquired in a day, but the student who has enjoyed *Anschaunungsunterricht*, nevertheless has a better foundation and is better equipped to master the German language, than the one who has been without such instruction.

Just as important as the use of pictures is the kind of pictures selected and the method of their employment. It may be stated as a working principle, that the pictures selected should, in general, harmonize well with the lesson book employed, and should contain objects occurring frequently in the daily walks of life. Personally, I have found the well-known Perry pictures very usable. With the German lesson book before me and the Perry Pictures Catalogue in hand, I selected those pictures that best illustrated the vocabularies and verbs occurring in the text-book. The only objection to these pictures is that the one cent size is rather too small, whereas in the five cent size the number of subjects is rather limited.

The best pictures for language instruction known to me are the Hölzel *Wandbilder*<sup>1</sup> designed especially for this purpose. There

<sup>1</sup>Additional Hölzel pictures are: *Der Bauernhof*, *Der Wald*, *Das Gebirge*. Similar series are the *Anschaunungsbilder* by Hirt, and the *Neue Bilder für den Anschauungsunterricht* by Kafemann, the latter comprising only the seasons. The Kafemann pictures are very clear and distinct, and somewhat more modern than the others. A guide to this series is Renk's *Führer durch die Jahreszeiten der Kafemann'schen Anschauungsbilder*, a booklet costing 20 cents. These large wall pictures cost ca. \$2.00 each, and may, in times of peace, be ordered from G. E. Stechert & Co., New York.

are six pictures in this series: *Der Frühling*, *Der Sommer*, *Der Herbst*, *Der Winter*, *Die Stadt* and *Die Wohnung*. Especially valuable is the last named picture, which shows us a kitchen, a living and dining room combined, and a bed chamber, all crowded full with the objects of furniture found in a German household. However, all these pictures contain such an array of objects, some of which are unfamiliar here in America, that the teacher may easily overlook some or miss their function. Little treatises, entitled *Sprechübungen par Meneau et Wolfromm*<sup>2</sup>, upon each of the four seasons and the dwelling as represented by the Hölzel pictures, will prove of great aid. These little booklets contain a small cut of each picture and about seventy pages of systematic German material on different parts of the same. A few of the chapter headings on *Die Wohnung* are indicative of the general plan: *Das Wohnzimmer*, *Bau des Hauses*, *Verschiedene Teile eines Hauses*, *Die Glieder der Familie*, *Das Klavier*, *Der Schreibtisch*, etc. The careful reading of these booklets cannot but enrich the teacher's practical vocabulary and increase the usability of these pictures in the class-room. The serviceability of these pictures is still further increased, if they are mounted on a tripod with rotary cross-bar, for by means of this mechanism and by means of a wall-attachment, three pictures can be used simultaneously,—a thing much to be desired for certain verb drills.

The successful use of these *Realien* requires careful planning in advance for each day's lesson. Upon entering the class, the teacher must know just what pictures he is going to use, what new words he intends to teach the class, and what grammatical principles he wishes to illustrate. He must ever keep in mind the fund of German knowledge the student already has at his disposal, and must see that he uses it. He should not try to cover too much ground at once, as he is in danger of doing with the Hölzel pictures, and should keep the vocabulary of the student strictly under control. Only some such procedure as this will bring results. Haphazard work at random merely consumes time and does not get the pupil anywhere.

The following are some of the special uses of these pictures. At the very outset, the picture *Die Wohnung* can be used in a very

<sup>2</sup>Each booklet costs fifteen cents and may be secured of G. E. Stechert & Co.

practical way to develop the student's appreciation of the value of the different cases and genders of the definite article. The following sentences will serve to illustrate:

*Der Vater* sitzt auf dem Sofa.  
{ *Des Vaters* Haar ist schwarz.  
{ *Das Haar des Vaters* ist schwarz.  
*Der Sohn* steht bei *dem Vater*.  
Ich sehe *den Vater*.

*Die Mutter* hat das Kind im Arm.  
Das Kleid *der Mutter* ist grün.  
Das Bett ist hinter *der Mutter*  
Ich sehe *die Mutter* in dem Schlafzimmer.

*Das Kind* ist sehr klein.  
Die Mutter *des Kindes* ist gross.  
*Die Mutter* gibt *dem Kinde* heute einen Namen.  
Die Mutter hat *das Kind* im Arm.

If the teacher writes these sentences on the board underscoring the words here italicised and the student copies them, the latter will gain not only a good idea of the declension of *der*, but a considerable fund of useful German as well.

Another valuable use of pictures is their employment in the preparation of the vocabulary of the new lesson. This use is rather difficult to illustrate within the limits herein imposed. If, however, the teacher will select pictures containing objects representing the new words of the next lesson in the text-book, and will conduct a simple German conversation about these objects in such a way as to employ the nominative singular, the genitive singular and the nominative plural, and will require the student to name these forms before they are written on the board, he will be agreeably surprised the next day to find how well the students have mastered the new vocabulary.

Personally, I have found pictures particularly beneficial in all sorts of drills on verb forms. Some, of course, prefer pure Gouin drills for the verb. For instance, Dr. Krause says: "If we employ with nouns and adjectives the perception method or *Anschaunungs-*

*unterricht*, then for verbs and pronouns the Gouin method should be used as much as possible. The dramatic instinct in children and adolescents is so unmistakable that we as teachers ought to take cognizance of it and call it into operation as much as possible. By a series of actions performed or imagined either by one pupil or by several the complete conjugation, at first in the present tense, afterward in all tenses, can easily be mastered."<sup>1</sup> With this statement of the case I quite agree, and one of my primary objects in creating a *du-row* in my elementary German class was to enable me better to employ the Gouin method in drilling on the different verb forms and pronouns of address.<sup>2</sup> But with a little exercise of the imagination it is quite possible to use pictures for verb drills, often for verbs which in class could not be acted out in a concrete way.

Let us assume that the class is studying the verbs *spielen* and *arbeiten*. I turn to the picture *Die Wohnung* and say:

Das kleine Mädchen auf dem Bilde ist Marie.  
 Marie spielt mit der Puppe.  
 Die Katze spielt mit dem Ball.  
 Maries Schwester Anna spielt Klavier.  
 Was tut Marie?  
 Sagen Sie mir, was Marie tut.  
 Fragen Sie Marie, ob sie mit der Puppe spielt.  
 Was antwortet Marie?  
 Fragen Sie Marie and die Katze, ob sie spielen.  
 Was antworten sie?  
 Was tun Marie und die Katze?  
 Bitten Sie Marie, nicht so viel zu spielen.  
 Bitten Sie Marie und die Katze, nicht so viel zu spielen.  
 Bitten Sie mich, etwas mehr zu spielen.  
 Dies ist das Dienstmädchen.  
 Sie heisst Katharina.  
 Man sagt „Sie“ zu dem Dienstmädchen.

<sup>1</sup>Carl A. Krause, *The Direct Method in Modern Languages*, Charles Scribner's Sons, 1916, p. 59.

<sup>2</sup>For a detailed account of the uses of the *du-row* the reader is referred to the article, *The Du-Row in a College German Class* in the *Monatshefte für deutsche Sprache und Pädagogik*, September, 1915.



Spielt Katharina, oder arbeitet sie?

If the students do not catch the force of *arbeiten* at once, I turn quickly to the picture of summer, where the men are cutting wheat and the women tying it in bundles and say:

Diese Männer arbeiten.

Sie schneiden den Weizen ab.

Diese Frauen arbeiten auch.

Wir arbeiten in dieser Klasse, wir spielen nicht.

In this way I am enabled in a purely inductive manner to develop the present and imperative forms of the verb. To drill on the preterite tense, I ask, „*Was tat Marie gestern? Katharina?*“ For the perfect tense I ask, „*Was hat Marie gestern getan?*“ and for the future, „*Was wird Marie morgen tun?*“ By the use of other pictures such verbs as *fliegen*, *schwimmen*, *fliessen*, *schiessen* and others not readily acted out in class can be thoroughly drilled and the students are enticed into learning the principal parts almost without their realizing it.

A final valuable use of the Hözel pictures is in dictation exercises suitable for the end of the first college year. For the initial dictation exercises I worked out a set of simple German sentences myself based upon the *Sprechübungen* mentioned above. For more advanced dictation I frequently read passages from the *Sprechübungen* directly. To show how simple the German may be and yet have practical value I quote a few of my paragraphs on the family as represented in the picture of the dwelling.

Fast alle Glieder der Familie sind jetzt im Wohnzimmer.

Der Grossvater sitzt im Sessel neben dem Tisch und liest die Zeitung. Sein rechter Fuss ruht auf einem Schemel.

Der Vater sitzt auf dem Sofa; der Sohn steht neben ihm und sieht in ein Buch.

Die jüngere Tochter sitzt auf einem kleinen Schemel und spielt mit ihrer Puppe. Vor ihr liegt eine Katze, die mit einem Ball spielt.

Links sitzt die ältere Tochter am Klavier und spielt. Vor ihr ist das Notenpult, worauf das Notenbuch steht.

Die Mutter ist nicht im Wohnzimmer. Sie ist im Schlafzimmer und hält ihr kleinstes Kind im Arm.

Die Grossmutter ist nirgends zu sehen.

Das Dienstmädchen trägt die Suppenschüssel eben herein.

By pointing to the objects as I read, very little explanation is necessary. After the dictation is corrected, the students learn it and thus increase their systematic German vocabulary.

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## REVIEWS

**A New Text Book of Maupassant.** Guy de Maupassant, *Contes Choisis*, edited with biography, notes and vocabulary by Murray Peabody Brush. New York, Holt & Co., 1916, 16mo., xi + 184 pp. 55 cents.

I do not think anybody can deny the advisability of giving French classes at least a taste of the French short story at its best, that is to say of Maupassant. Since, however, there are already several collections of his stories, the objects of a new edition must be either to offer a totally new set of material or to edit the old material better than it was ever edited before. The danger of trying to edit new material is obvious: the stories which are admittedly the very most excellent among those adapted to class work, have already been done. Is it worth while to resort to stories either second rate or inappropriate just for the sake of variety? I should answer, No. For, given the fact that the average student of French, in his limited time, should read many different authors from the seventeenth century to our day, he is not likely to have time for more than one collection of Maupassant stories. He should, therefore, for literary completeness, read by all means the best Maupassant ever wrote (the linguistic value of his stories remaining approximately the same).

Judging from the choice made by the editors of the principal college editions of Maupassant, I find these facts: of the thirty-four published stories, eighteen only appear once; the remaining being edited as follows: *La Parure*, 5 times; *La Ficelle*, 4; *En Voyage*, *La Mère Sauvage*, *Deux Amis*, *Les Prisonniers*, *Une Vendetta*, *L'Aventure de Walter Schnaffs*, each 3 times; *Les Idées du Colonel*, *L'Apparition*, *La Peur*, *Le Baptême*, *Toine*, *La Main*, *Tombouctou* and *En Mer*, each twice. We may then say, taking as correct the composite judgment of these editors, that the first mentioned eight stories are the very best among those adapted to class work and that they may be rated in that order. Most of them are admittedly such masterpieces that all students should know them. Assuming this rating to be correct, I find that Mr. Schinz's edition including six out of the eleven, is, from the point of view of literary excellence, the most complete; Mr. Buffum's *Short Stories* and Miss White's *Huit Contes Choisis* coming next in order, and Mr. Brush's text coming fourth. In fact Mr. Brush has compromised by including three acknowledged masterpieces; *La Parure*, *La Ficelle*, *Une Vendetta*, then nine stories which I take the liberty of calling, from the standard set by Maupassant, second rate, even though splendidly done. They are fine sketches, some moody, even morbid, some amusing, though coarse (two of them are so coarse as to be unfit for use in class, at least in a mixed class), not the perfectly rounded off models we expect from a master. In two respects this collection, however, attains its objects: in illustrating the varied talent of the author, and the different phases of his life. It is a question whether the other editions do not attain these objects as well, the second being so subtle a thing as to escape most students anyhow, and from the point of view of literary value far less important than the excellence of the stories in themselves.

Now, concerning the editing of this book, the general methods and the average standard seem to have been followed. The biography of Maupassant

is not only adequate, but sprightly, pleasingly done and complete, though appropriately brief. Perhaps more abundant references might have been given for those exceptional students who indulge in personal investigation of authors studied. I shall not insist on such a small matter!

Three things remain to be considered: the order of the stories, the Notes and the Vocabulary.

It is not apparent whether the order of the stories is based on linguistic difficulty or mere variety. To be sure, dismal and gay stories are pleasantly alternated, but the two stories containing dialectal idioms, which might be confusing to the student, are the third and the eighth; the story containing most elaborate description is not the last but the tenth. I think an editor should arrange his material with an apparent object in view, and express this object, for the benefit of both the teacher and the student, in his Preface. And, I may add, the best order is that of linguistic difficulty. Indeed throughout this book one wonders whether it was meant for first year or third year French. Though it is difficult to pigeonhole arbitrarily any text, still every book should have its general province, indicated by the editor and possibly followed by the teacher. The book may then be read consecutively, not skippingly. The resulting agreement of editor and teacher helps in achieving the best results with the students.

Concerning the Notes, they are all placed at the foot of the page. About this matter opinion differs—it is not an important question. But they are scarce. Most of them explain quite fully questions of proper names, some of them questions of idioms, very few indeed are grammatically explanatory. Does this indicate that the book was meant for advanced students? Is there any teacher of French even in our highest universities so ideally optimistic as to think that students, even third year students, do not need to have special idioms explained and re-explained, so as to get not a barbarously literal, but an elegantly equivalent translation? Indeed the more students are advanced the more certain delicacies of style and linguistic peculiarities should be pointed out and examined closely. If they are included in the text, he may remember them more readily. Only if the student gets a thorough grasp of the character of idioms will he be able to use them in his composition and conversation, and thus approach real "Frenchness" of expression.

Much grammatical material is relegated to the Vocabulary. This seems wise. For instance, irregular plurals of nouns, irregular pronunciation, irregular verbs,—all this is indicated most conveniently. It is not quite apparent why *a, 3d p. sing. pres. ind. of avoir* should be included and not *avons*, etc. It would be well if vocabularies were preceded by a note on the exact method followed.

Concerning the translation of words even a cursory glance at this Vocabulary shows at once that it is very carefully done, and that the author knows both his French and his English with the familiarity given by solid scholarship, good taste, and teaching experience. In some details one might differ with him. I feel, for instance, that *vieux malin*, as used in *La Ficelle*, though obviously meaning cunning, is best translated by "old rascal;" that *distract* for *distraine* is a clumsy cognate; that *heureux* is not adequately translated by "happy,

joyful," since on page 17 it means "lucky"; etc. In dealing with dialectal words it would not be superfluous to say that they are dialectal. All cognates are included. People's opinions vary about this, and the thoroughness of Dr. Brush's work can hardly be used against him, even though his labors would have been somewhat curtailed by omitting such obvious things as *blond*, blond; *enveloppe*, envelope; *perplexe*, perplexed, etc. With such a vocabulary the student need have no trouble. And unfortunately the trend of education today seems to be to save the student from making any effort whatsoever. Would it be Utopian to prepare a book for students as they ought to be, instead of trying to adjust ideals to actual conditions? As Manzoni said: "Ai posteri l'ardua sentenza!" Yet we teachers and critics (often, alas, pedantic) must not be totally contented with the averagely good edition, but crave improvements aggressively new, to help us convey to our students, immature as they are, the value, the beauty of a language as difficult as French, and all its humanizing significance.

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RUDOLPH ALTROCCHI.

**The Sounds and History of the German Language** by E. Prokosch.

Henry Holt & Company, 1916. 12mo., xvi + 212 pp. \$1.75.

This most excellent little volume will undoubtedly be welcomed by all who have a part in the training of teachers of German, for, as the author says in his Preface, "phonetics and historical grammar have at last come into their own as legitimate and indispensable elements of the training of foreign language teachers"; and a book which makes such a sane and plausible application of the principles of phonetics to the problems of sound-changes can hardly fail to meet with a cordial reception.

The work differs from all preceding treatments in that the German language is here characterized "as a direct and nearly unbroken development of the Indo-European parent language, evolved by the continuous action of a homogeneous set of phonetic and psychological tendencies." The first part of the book contains a simple, clear, comprehensive presentation of the main facts and principles of phonetics, with several diagrams and charts; the second part contains the chief facts of historical German grammar, accompanied at each step by a discussion of the physiological and psychological principles underlying the changes which the language has undergone. Other writers have made sporadic attempts to give phonetic explanations of certain sound-changes as, for example, Wilmanns in his *Deutsche Grammatik*: furthermore, it has been long recognized that increased intensity of expiration and articulation was the underlying principle in the consonant shifts, but Prokosch is the first to develop a consistent system for all Germanic sound-changes. While one may differ in the interpretation of certain details, the general treatment of the subject gives evidence of real insight into the nature of the problems under investigation.

As a working hypothesis, the author assumes, with Hirt and others, that in a remote time the Indo-Europeans formed a more or less homogeneous race,

living along the southwestern shores of the Baltic, that is, Northeastern Germany, Denmark and Southern Scandinavia. As this tribe grew and expanded over the greater part of Europe and Western Asia, these peoples "mingled with the native populations of their new homes, and in consequence of this changed their racial and linguistic characteristics to a greater or lesser extent. The Indo-Iranian group was undoubtedly the first to emigrate, the Celtic group the last but one. The Germanic group consists of those Indo-Europeans who had not left the countries of the Baltic Basin up to a few centuries before Christ. For this reason, the Germanic people and the Germanic language must be considered the most direct representatives of the Indo-European peoples and languages" (p. 73).

Phonetic laws are not the product of chance. Each people possesses certain habits of articulation, certain phonetic tendencies. "At a time when the Indo-Europeans had not yet separated into widely different tribes, . . . their phonetic tendencies were generally speaking, uniform," but as "they mingled with people speaking different languages, whose phonetic tendencies differed from their own," they naturally abandoned in part their own earlier phonetic tendencies. In this way, the Indo-European dialects and languages arose. The two chief phonetic tendencies observable in all languages are (a) *strengthening* and (b) *weakening* of articulation. The former of these two is the one which is characteristic of Indo-European and Germanic languages. In fact, according to the author, all purely Germanic sound-changes can be explained on this basis. For example, the shifting of the voiced explosives *b, d, g*, to the corresponding voiceless explosives *p, t, k*, is a result of the strengthening of the force of expiration, whereby the vocal chords are forced apart and hence prevented from vibrating; and again, the shift of the voiceless explosives *p, t, k*, to the voiceless spirants *f, þ, x*, is also a result of an increase in the force of expiration, whereby the closure at the lips, teeth and palate is broken and converted into a narrowing. The peculiarities of the High German Consonant Shift, especially in the dental series, are, according to Prokosch, due to Celtic influence. This principle of increase of tensility of articulation is also used by the author to explain the purely Germanic changes of the vowels; thus the change of *ē* to *i* and of *ō* to *u* in High German is the result of the increased muscular tension of the tongue. The diphthongizing of the long vowels *i* and *u* to *ai* and *au* is, according to Prokosch, distinctly non-Germanic in character, the result of a directly opposite phonetic tendency, namely, of a *weakening* of the articulation; he attributes it to Celtic influence, since it occurred chiefly in the South-east, on territory which was pre-eminently Celtic.

Some scholars will no doubt be surprised at the author's contention that *umlaut*, that is, *vowel assimilation*, is also a non-Germanic phenomenon, due to Celtic, Slavic, and possibly Finnish influences.

These few examples are sufficient to give an idea of the general trend of the work. It is to be somewhat regretted that the author has not given a little more space to the final chapters on Inflections, but he has made a very wise choice in those facts which he has seen fit to include. The reviewer commends

this little volume most heartily to all who wish to get an insight into the real nature of the development of the German language.

C. M. LOTSPEICH.

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**Spanish Commercial Correspondence** by Whittem & Andrade.

D. C. Heath & Co., 1916. 12 mo., v + 322 pp. \$1.25

There has long been felt among those engaged in the teaching of Spanish Commercial Correspondence in the universities and colleges of the United States a need for a text or texts in that field dealing more in detail with the lines of trade existing between our country and Latin America. Such a work would of course necessitate on the part of its author a very intimate acquaintance with Pan-American commercial conditions and needs and also very skillful classification, in order to put the varied amount of material with which it would deal into categories that could be studied advantageously by the student.

The author of this review has for some years been engaged in the teaching of a certain amount of what is commonly known as Commercial Spanish, and, as a letter writing text, has been using a work, which, though excellent in practically every other respect, has the distinct disadvantage, from the standpoint of the American teacher, of dealing merely with the commercial relations existing between England and Spain, and that principally in the cloth trade.

It was therefore with a certain degree of regret that the reviewer found, on examining Messrs. Whittem and Andrade's excellent little text that it does not seem to have taken into account what to the reviewer seems a very obvious lack in the field of Spanish Commercial Correspondence, for, while the material utilized was obtained from New World sources, no consistent effort has been made to initiate the student directly into the different lines of commercial intercourse in which he may later be engaged.

Of especial interest to the teacher as well as to the student, and greatly to be commended from the pedagogical standpoint, are pages 147 to 150 inclusive, in which is explained the correct method of using this, or, for that matter, any similar text. The point made by the authors cannot be too strongly emphasized for the student, namely that an idiomatic letter in any foreign language is first of all the result of a conscious process of stringing together the phrases and sentences found in the material set before him. Only too easily detected is the effort made by many students to compose their letters at first hand. The student can, in learning to write correct Spanish letters, follow to advantage no other method than that proposed by the authors and the sooner the teacher is able to impress this upon the members of the class, the sooner they will find themselves upon the right track.

The one hundred specimen letters in Spanish chosen by the authors as original models are representative and excellent from the language standpoint. Personally the reviewer would have preferred a grouping of these model



letters into the different classes of communications into which any commercial correspondence naturally falls, such as, for example, "Offers", "Acceptances", "Refusals", "Statements of Accounts Current", etc., which would naturally entail a corresponding arrangement in the English letters to be turned into Spanish. It would seem that a logical division into categories would give the student a clearer understanding of the whole field.

In their treatment of the formulae used in Spanish Commercial Correspondence, the authors have followed the plan of grouping into different classes, and this part of the book is well calculated to give the student the ability to acquire for himself and in logical order the phrases and sentences which he must possess for this class of composition.

Messrs. Whittam & Andrade's little text is, on the whole, a very excellent one and should be a welcome addition to the material available to the teacher of Spanish Commercial Correspondence. The Spanish is original, not translated, and has no English flavor, and in the hands of the careful teacher, the work should be excellent for its purpose.

The reading of the proof has been carefully done, and only one or two minor errors have been noted.

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**Goethe's Poems**, edited by Martin Schütze. Ginn & Co., 1916.  
12mo., lxxxi + 277 pp. 75 cents.

Professor Schütze's attractive new edition of Goethe's Poems immediately challenges comparison with the similar collection edited fifteen years ago by Professor Goebel (Holt). The appropriate points of view for the critic are the selection and arrangement of the poems and the character of the "apparatus" of introduction and notes. We shall designate Professor Schütze's book as S, and Professor Goebel's as G.

There is a striking difference in selection between the two collections. Though considerable individual variation was to be expected, in choosing from so extensive a body of lyric verse as Goethe's, yet it is surprising to find that fully half of the poems and epigrams in G are missing from S, and that just two-thirds of the selections in S are not found in G. A good part of these differences refer to epigrams, in respect to which the difficulty of choice is especially great, and many others seem to the writer unimportant either way. But many famous and biographically valuable poems are involved. Thus G alone includes *Aussöhnung*, *Dauer im Wechsel*, *Wandrer's Sturmlied*, *Bei Betrachtung von Schillers Schädel*, *An das Schicksal*, *Künstlerlied*, *Wenn im Unendlichen*, and several of the more familiar Roman Elegies. S has to its advantage such poems as *Bergschloss*, *Rastlose Liebe*, *Gesang der Geister über den Wassern*, *Der Liebende schreibt*, Klärchen's and Gretchen's songs, the Watchman's song from *Faust*, *Mailied*, *Nähe des Geliebten* (one of the "twelve greatest songs", according to S), and *Diner zu Koblenz*. The balance here inclines to the side of S; both collections contain much that would not be missed to

make room for the poems lacking from this list. And both lack some of Goethe's best—e.g., the wonderful lyric *Zueignung to Faust*, one of the poet's finest "confessions".

In arrangement G is generally chronological; and it is the writer's conviction that this is the pedagogically acceptable arrangement for such a collection, particularly so in the present instance, as Goethe's poems are so clearly bound up throughout with the changing experiences of his life. This is all the more true as it is the purpose of both editors to produce, not a *florilegium*, but a collection illustrating the poet's development. S has a novel and complicated bilingual grouping. The three great divisions are "Songs", "Poems", and "Sprüche". First come "The Twelve Greatest Songs" (as one would say "poems everyone should know" and memorize), then "Songs of Individual Import", "Lighter Occasional Songs", "Folk Songs", and "Gesellige Lieder". Under "Poems" the subheads are "Narrative Poems", "Odes" (another name for what Goethe called Elegies) and "Man and the Universe (Weltanschauung)". The lack of unity and consistency in this grouping testifies to the difficulty of finding any satisfactory grouping based at the same time upon excellence, form, and subject matter. To some extent Goethe's own arrangement has been followed, but this arrangement is broken through so frequently that the occasional observance of it loses its value. The editor's attempt to find an arrangement "determined by readily intelligible considerations of inner coherence" cannot be said to have succeeded fully. It is difficult for the reader to feel such coherence between the tragic force of the Harpist's songs and the sentimental foolery of the *Leipziger Liederbuch*, and then between the boyish silliness of *Stirbt der Fuchs* and the sonnets that follow; such sudden changes of tone and substance occur frequently. As for the separation from the body of the collection of a special little canon of twelve "greatest songs", this seems not much more appropriate than it would be to print first the two or three great scenes of a drama and then let the rest follow as it may, so that the reader may begin with a good taste in his mouth. It is confusing in another way to find such experiments in narrative verse as the "vampire" ballad *Die Braut von Korinth* and the Hindoo legend *Der Gott und die Bajadere* placed among the philosophic poems ('Man and the Universe'), the rollicking youthful anecdote *Diner zu Koblenz* among the epigrams, and the familiar sonnet *Natur und Kunst* under the caption *Votivtafeln*. The editor has made the chronological study of the poems possible by the table beginning on page lxxii of the Introduction; this table would be more usable if the page in the text were printed opposite each title.

There are outstanding differences in the editorial matter of the two collections. G has a brief and clearly written Introduction, essentially a short essay on Goethe's mind and art, and a separate statement before each group of poems giving the biographical and literary background for the period in question. S opens with a long and somewhat ponderous Introduction tracing the development of Goethe's art and view of life in his lyrical poetry, laying much stress upon the poet's philosophy, and then considers briefly his metrical forms. This Introduction offers much interesting and suggestive material, but it takes far too much for granted in the equipment of the American

student who is to use it. It is a singularly abstract and sesquipedalian study for an author who can be so clear and concrete in his own poems. It is full of verbal riddles for the average student and perhaps to some teachers as well; one can imagine Montaigne placing the editor among the disciples of Heraclitus.

The annotation, too, discloses characteristic differences between the two editions. G gives far more attention to dates and first prints, literary parallels and references to critical studies. S gives more space to direct interpretation and judicial criticism, and to musical settings.

Neither of these two editions makes the other dispensable, and the teacher at least will find it advisable to use both, all the more because of many differences in interpretation to which space forbids detailed reference here.

Professor Schütze's new volume, is excellently printed, and the proof reading is unusually good. A few oversights may be noticed: Page xviii and lxviii, *Im Anfang war, not Das erste ist die Tat*. Page xiii, *Fräulein von Klettenberg*, not *Klettendorf* (correct form on page liv). Page 145 line 17, *Öffne*. Page 254 (twice) *Lauterbrunnen*. Page 266, line 4, the date is 1802, not 1822, and what follows is hence incorrect. Page 261, it might be appropriate to state that *Antepirrhena* quotes verbally from *Faust*.

JOHN S. NOLLEN.

Lake Forest College.

**Erstes Aufsatzbuch nach der direkten Methode** by Bruno Boezinger. Henry Holt & Co., 1915. 12mo., 139 pp. 75 cents.

This composition book, the apparatus of which is entirely in German, is more elementary than the same author's *Mündliche und schriftliche Übungen*, and is suitable for second-year work. It contains 36 lessons, each of which is composed of three parts: first, a short poem or easy passage of prose, the *pièce de résistance*, which is expanded by a number of easy questions and explanations (*sachliche Besprechung*). There follows an oral drill (*mündliche Aufgabe*) intended (1) to emphasize, some point of grammar, usually a very fundamental one, e.g., the use of the preposition, adjective inflection, indirect discourse; (2) to enlarge vocabulary by the study of synonyms, the formation of word-groups, and the learning of idioms. Only a few points of grammar are taken up, but they are repeated again and again. Thirdly, there is a written lesson, intended to help fix the main points in the pupil's mind, and to give him a chance to exercise his ingenuity and knowledge in easy "*freie Reproduktion*". Some of the words in the vocabulary are provided with German synonyms.

The lessons are well graded and are not too difficult; this is important. The proof is quite clean; p. 17, ll. 11, 14, for *Drat* read *Draht*; p. 19, l. 11 needs a comma; p. 36, l. 17, invert.

This is a very useful little volume and forms, with its two companions, *Mündliche und schriftliche Übungen und Zweites Aufsatzbuch*, an excellent series, uniform in method. It allows the personality of the pupil more play than do the more formal composition books. At the same time, the preparation of the lessons is not play by any means.

LEE E. CANNON.

Hiram College, Hiram, Ohio.

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## NOTES AND NEWS

### NOTICES TO SUBSCRIBERS

Subscriptions to THE JOURNAL run from October to May and can be accepted for the full volume only.

Members of Associations wishing to receive THE JOURNAL this coming year should notify their respective secretaries before the expiration of their subscriptions. All changes in address should be reported not later than October 1, 1917.

People living in the South and West, who wish to be considered members of the Association of Modern Language Teachers of the Central West and South, should report through Professor C. H. Handschin, Miami University, Oxford, Ohio.

During the course of May, the October, November, and December issues will be mailed to all subscribers who have not yet received them. Those who do not receive the full volume by May 31st are asked to notify the Business Manager.

Beginning with the second volume of THE JOURNAL in October 1917, one page will be set aside for advertisements of teachers seeking employment and schools having vacancies. The rate per line in a half-page column will be reasonable.

### ASSOCIATION OF MODERN LANGUAGE TEACHERS OF THE CENTRAL WEST AND SOUTH

The second annual meeting of the Association of Modern Language Teachers of the Central West and South convened on Friday evening, April 20, in the German House in Indianapolis, under the auspices of the modern language teachers in the Colleges and Universities of Indiana, the Indiana State Normal, and the Public Schools of Indianapolis. Following a subscription dinner, the President, A. G. Canfield of the University of Michigan, delivered a brief address on some reflections produced by the time and circumstances of the meeting. It seemed well to him to put aside for a few moments questions of method, the strictly professional aspect of the gathering, and to consider what is the larger duty of the teacher of modern languages in the present grave national and international emergency. He urged a renewed devotion to the well known ideals of the profession in its aim of enriching America with the finer and more universal aspects

and ideas of other peoples, at the same time pointing out very solemnly and earnestly where the supreme allegiance is due, and the obligation it lays on all teachers to admit within the walls of their classrooms no principles nor ideals foreign to the democracy in which America places her hope.

After this address the meeting heard with great interest the reports of the Secretary-Treasurer of the Association, C. H. Handschin of Miami University, and of the Business Manager of *THE MODERN LANGUAGE JOURNAL*, A. Busse of Hunter College, who had come from New York to attend the meeting. It was a distinct pleasure to learn how both institutions were prospering. The Association has nearly eight hundred members, *THE JOURNAL* fifteen hundred subscribers, and both promise to end the fiscal year with encouraging bank balances. The details of Mr. Handschin's report indicated that the membership of the Association, while constantly growing in numbers and in extent of territory, had still enormous room for expansion, and that certain states, particularly those to the south, have hardly been entered. It was pointed out that the constitution made provision for a vice-president from each state in the territory, whose particular function should be to act as a center of the propaganda for enlarging the sphere of influence of the Association and of *THE JOURNAL* which, in conjunction with the Eastern Federation, it helped found a little more than a year ago. A nominating committee was accordingly appointed to propose to the Executive Council the names of suitable persons, and the hope was expressed that the effect of this step on the membership of the Association would soon be manifest, especially in the more remote states.

Amid the enthusiasm aroused by the unexpectedly good showing of *THE JOURNAL*'s first financial year, Mr. Busse spoke of the rapid increase in the cost of manufacture of periodicals and warned his auditors that the second year's expenses might prove a heavier drain on *THE JOURNAL*'s income. It was, however, the opinion of all present that the Association owed a debt of gratitude to Messrs. Busse and Handschin for the ability and devotion displayed by them in the discharge of difficult and ungrateful tasks. The Association convened the next morning at 9:30 to carry out its regular program. R. C. Ford of the Michigan State

Normal College urged that the teaching of pronunciation should keep pace with the progress of science in general. The teacher's own equipment is of the utmost importance. Applied phonetics aid both teacher and pupil. Alertness of the pupil's senses is stimulated by hearing the foreign tongue and trying to speak it. In the discussion the opinion was expressed that pupils who have had some training in pronouncing and reading the mother tongue succeed much more readily in acquiring the sounds of another language.

W. E. Mosher of Oberlin proclaimed the importance of word study in general as a part of language study. The immediate value of this subject for foreign language teachers is seen in the study of etymologies, which arouse interest in the language stuff itself and promote associations, and of synonyms. For these latter the speaker deprecated the too frequent habit on the part of teachers and editors of considering an approximate translation as a satisfactory treatment, and demanded greater exactness for example, in the differentiation of such words as *indem* and *während*. It is only thus that the beginner acquires a feeling for the real meaning of sentences.

Charles Young of Beloit advocated teaching verbs as a whole, not piecemeal. He teaches some fifteen irregular verbs in the first semester and about twenty in the second. Frequent tests, oral and written, keep the class fresh on the verbs studied and afford opportunity for drill on pronouns as well.

The Laboratory Method of teaching a foreign language was set forth by E. F. Engel of Kansas University. The paper was listened to with great interest, but there was a general desire to see it in print before forming an opinion on the practicability of the method. In order to make the connection between his class and the subject as close and continuous as possible, Mr. Engel devotes two hours daily to each recitation, and appeals to all the senses by the use of phonetic charts, pictures, much board work and note books in which all the explanations and vocabulary material are entered. His chief aim is the acquisition by his students of a standard active vocabulary, and the awakening of the language sense by establishing all associations, but his demonstration of this by reference to a diagram based on the work of Wundt would demand closer examination than can be given here.



It was generally felt that the practical obstacles to such a method would be grave, no matter how excellent the results might be, but that the two hours daily spent in the atmosphere of the language to be acquired ought to facilitate greatly the cultivation of new speech habits.

In a short talk on the use of the stereopticon, Jacob Heyd of the Kirksville, Mo., Normal School, showed how phonetic charts, pictures of noted places, maps, photographs and the like may be instantly thrown on a screen, and how the amateur photographer may make his own slides in the absence of a convenient place to buy them. Miss Josephine Doniat of the Carl Schurz High School, Chicago, suggested the appointment of a committee to draw up suitable courses of study on the modern foreign languages in line with similar work that is being done by other groups of teachers. The suggestion was approved of.

At the afternoon session, A. Coleman of the University of Chicago maintained that both the advocates and the opponents of the use of phonetics in elementary French should feel it incumbent on them not to mistake the mere employment of phonetic symbols for the application of physiological linguistic facts. A. G. Bovee of University High School showed how beginners are made to comprehend the differing forces of the past descriptive and past narrative tenses. The teacher tells a simple anecdote in French in the present, taking care that gesture or synonyms or dramatic action make the story clear. Then, with the aid of the class, he transfers it to the past sphere, bringing out that all presents which give the setting for the situation become past descriptives, while those in which the chief interest is on the action, the completion of which is evident, become present perfects (*passé indéfini*). The reporter felt that much more emphasis might have been laid on this topic than the time allowed, for certainly the teaching of French tense uses in general is bad enough.

The paper by R. J. Kellogg of James Milliken University, on experimental language investigations in American colleges, was somewhat out of place. The subject would have demanded far more time than was allotted it. The speaker showed how vast was the field but did not connect up the subject with the concrete questions that his audience was evidently chiefly interested in. Herman Babson of Purdue University spoke of concentration in

language study but did not suggest any new methods by which it might be fostered. Two more papers, one by Mrs. Charlotte Hughes of Grand Rapids on dictation, the other by J. A. Hess of Indiana University, on the use of pictures in German classes in college, aroused much discussion and brought the program to an end.

Before adjourning to meet in Chicago in 1918, the Association adopted by a rising vote the following resolution offered by B. J. Vos of Indiana University: "We, members of the Association of Modern Language Teachers of the Central West and South, assembled in annual meeting in Indianapolis, though now as ever convinced of the service we render to American education by fostering and furthering among our youth the knowledge and appreciation of the literature, achievements institutions, and ideals of other peoples, hereby reaffirm, in this hour of war, our supreme allegiance to the principles and ideals of our Republic and to the government to which we have committed their realization."

University of Chicago

A. COLEMAN.

The officers chosen by the Association were also included in the above report, but the managing editor has been requested not to publish the list until it is complete.



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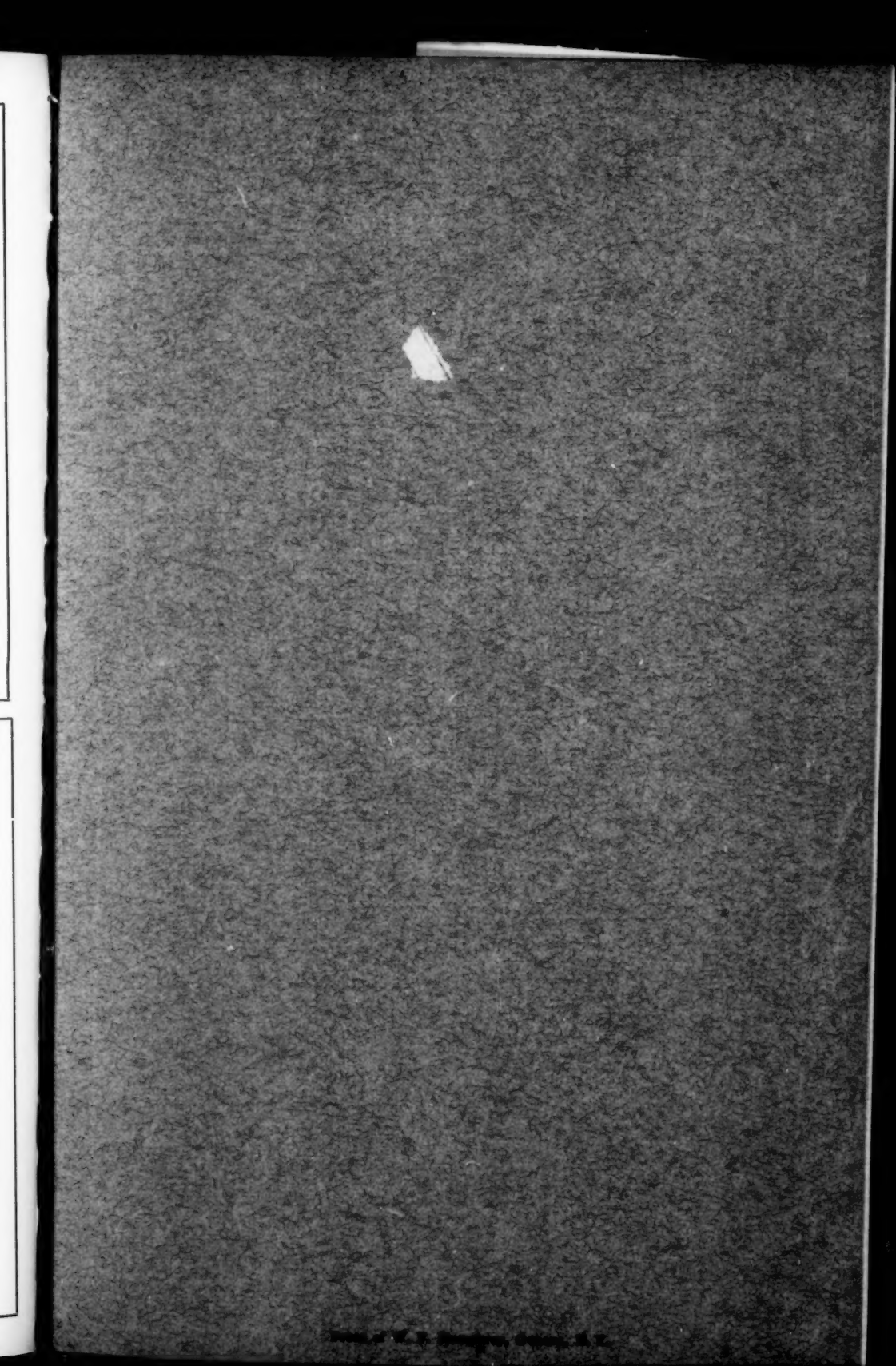
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